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The protest is certainly worth making, and the presentation is, for the most part, convincing. It must be confessed that there is no adequate reason why the number of actors required for the successful production of a play in the classical period should have been limited to three, and Dr. Rees has shown that there is no convincing evidence that it was.

J. G. WINTER

UNIVERSITY OF MICHIGAN

Principes de linguistique psychologique: Essai de synthèse. Par JAC. VAN GINNEKEN. Paris: Rivière; Leipzig: Harrassowitz, 1907. Pp. vii + 552. Fr. 12.

The author aims at "la recherche des causes plus profondes de tous les phénomènes linguistiques dans leur *devenir* intime." Confessedly he covers the same ground as Wundt (*Die Sprache*, 2d ed., 1904), distinctly asserting his belief that Wundt was not entirely successful. Wundt's defect consists in the preponderance of theory over fact, and hence "il est de toute nécessité de faire de nouveau une revue universelle des faits et de rechercher *non pas* ce que ces faits *illustrent*, mais ce qu'ils *prouvent*." Yet the new book cannot take the place of Wundt's, for 552 pages cannot cover the ground of Wundt's 1,250 pages and include great masses of facts in addition. Some topics must of necessity be discussed briefly, and others omitted entirely. For example, the principle of association, upon which depends the whole range of analogy formations, might have received an extended and separate treatment, following the lines so excellently marked out by Oertel or by Tarde.

The chief characteristic of the book (shared in part by Wundt) is its orderly arrangement of the principles of psychology, so far as these concern the production and understanding of speech, with ample linguistic proofs of each step taken. This is the reverse of the method usually adopted by the *Sprachforscher*, who gathers his facts into classes, and gives each class its appropriate explanation. The newer method often brings together phenomena which the linguist is in the habit of keeping apart, but for this reason it gains in interest and value. Psychological principles are not in themselves treated with great originality; it is in their application to the history of language that the author holds decidedly novel views.

In the first part, the "*image verbale*" is treated at length, and with noteworthy lucidity. Too much stress is laid upon the influence of the written on the spoken language, in criticism of the doctrine of Paul (*Prinzipien*, pp. 358 ff.). The statements of Nyrop (*Manuel phonétique*, p. 139) acquire an exaggerated importance by the failure to cite them in full. The author might have found stronger arguments in support of his thesis from Hatzidakis (*Die Sprachfrage in Griechenland*, 1905).

The second book deals with the rise of grammatical categories, with an

effort, not quite successful, to harmonize the views of Delbrück and Morris on the question of agglutination and adaptation.

The fourth book, *Volonté et automatisme*, is of most direct interest to the student of form. The book is extremely radical, as may be seen from the explanation of phonetic laws as "le jeu combiné, de nos principes d'automatisme psychologique sur toutes les qualités des phonèmes du langage, disons sur nos cinq sortes d'accent." On the subject of melody, the author apparently does not know the great work of Sievers (*Rektorsrede*, 1901; *Metrische Studien*, 1901-7).

The whole work is exceedingly interesting and suggestive, but stands in marked contrast to the conservatism of Oertel, Paul, and Gabelentz.

R. W. HUSBAND

DARTMOUTH COLLEGE

The Influence of Plato on Saint Basil. By THEODORE LESLIE SHEAR. Baltimore: J. H. Furst Co., 1906. Pp. 60.

Mr. Shear ascribes the influence of Plato on Saint Basil to the latter's immediate study of Plato under the inspiration of his early Greek teachers, rather than to the secondary knowledge of Plato derived from the Christian fathers. Among Basil's works, however, which are for the most part theological and consequently dominated by Christian thought, only the *Hexameron* and the *Homily to the Youth on Classical Literature* afford much evidence of direct imitation and reminiscence. It would naturally follow that of the three sections into which the dissertation is divided, namely, Theology and Ethics, Philosophy, Language, the weight of the proof would rest on the second and the third. Many of the parallels cited in the first are superficial and remote and apart from the following sections advance the argument little; e. g., p. 8, Bas. 4. 248D. 6, compared with Plat. *Tim.* 34B, and p. 9, Bas. 3. 565D. 1, with *Tim.* 34C.

The comparison of the *Hexameron* with Plato's *Timaeus* is clear and logical. Mr. Shear has shown that in order of treatment, and in the thought Basil had not Philo Judaeus in mind, as some have thought, but Plato—in many instances adopting the theories of the *Timaeus*, in a few attempting a refutation.

Under the general heading of Language, the chapter on comparisons and metaphors in particular yields many interesting illustrations of the indebtedness of Basil also in style to his early Platonic studies.

GENEVA MISENER

A New Method for Caesar. By FRANKLIN HAZEN POTTER. Boston: Benj. H. Sanborn & Co., 1907.

The first thirty chapters of Book I of Caesar's *Gallic War* form the basis of this book—yet one more of the long line of helps designed to bring the student of Caesar by a more excellent way to the place where "he should have enough